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Explanations and Errata

Read **FIRST** the first and second paragraphs of *reverse* of p. *VII* (NOT 7).

A rent-free room, plus an active group of intelligent WOMEN are ALL the basic needs of a small-community museum.

Page 13, second line from bottom, read page *VIII*.

Page 57, under Museum-School Relations, read Invertebrate.

The cuts opposite pages 60, 68, and 76 are actual models of historic personages and events, largely used by museums now.

THE SMALL-COMMUNITY MUSEUM

Copyright by Dr. W. N. Berkeley
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The Loans-Car is a symbol of the Modern Museum whose influence penetrates every nook and corner of its community. Its displays loaned to teachers are of incalculable value in the class room. Courtesy of the *Brooklyn Children's Museum.*

THE SMALL-COMMUNITY MUSEUM

Why It Is Entirely Feasible
Why It Is Extremely Desirable

7102

BY

W. N. BERKELEY, PH. D.

DIRECTOR OF THE YONKERS MUSEUM
OF SCIENCE AND ARTS

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DEDICATION



To the one upon whose love **I** *can most assuredly count and in whose wise counsel* **I** *most confidently confide, my* **WIFE**, *this book is affectionately dedicated by*
the Author

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THE AUTHOR STEPS BEFORE THE CURTAIN

As set forth later, the prime purpose of this book is to convince those who read it of both the entire practicability and the great desirability of museums in small communities. It has been thought well, though, to make it useful in the development of small museums into larger ones, by describing in great detail the ways and means which experience has shown will insure a satisfying growth from exceedingly modest beginnings. It is hoped that this statement may both explain and justify an obvious lack of harmony between the title of the book and portions of its contents.

It cannot be too strongly stressed, however, that no community should be in the least deterred from establishing a museum because of its inability to provide for it a suitable museum building. As explained later, there is no more appropriate "cradle" for a museum than the public library. The many advantages of using this both as a "cradle" and a "nursery" in which the infant enterprise may be brought to a vigorous state of effectiveness, will be noted.

Probably the most outstanding example of the abundant success of such library-museum cooperation is furnished by the Museum of Newark, New Jersey, through which, under the exceedingly able and most inspiring leadership of the late Dr. John Cotton Dana, a modern museum was interpreted to a modern world.

Other successful examples of library-museum cooperation are found in the Museum of Birmingham, Alabama, and Erie, Pennsylvania, to mention only a few known to the author. For other means of providing a temporary home for the young institution where it might easily establish a convincing *"raison detre,"* see "Counting the Cost and Reducing It," Chapter III.

The author feels that he cannot too strongly stress the fact that an adequate understanding and appreciation of this book will be possible only for those from whose minds has been absolutely eradicated any thought that it deals with a type of museum that bears any more than the very faintest resemblance to the museum of a few decades ago.

It is hoped that what follows will make abundantly clear that a most important distinction between the two classes is the infinitely greater usefulness of the modern type, its practical helpfulness to people of all kinds and occupations.

CHAPTER I

Museums as an Index to the "Progress and Enlightenment" of a Community

"Wherever one goes the progress and enlightenment of a people may be measured directly by the museums which they support. Museums not only mark the intellectual developments of cities, states and nations, but stamp their cultural maturity. They have become the energizers of culture, the symbols of the spiritual vitality of communities. They stand, not for the favored few, but for the common run of humanity; in this sense being the universities of the people."—Dr. A. C. Parker, Director of the Rochester Museum of Science and Arts, as quoted by *Museum Echoes* of Columbus, Ohio.

The Modern Museum as Interpreted by One of Its Greatest Apostles

"Let us call them not museums but institutions of Visual Instruction, or, if museums, then let them be not merely 'gazing' museums

but actively teaching ones. Let us be primarily concerned not so much with what comes into them, but rather with what goes out from them, in the form of helpful service to every class of citizens.

This is a somewhat paraphrased form of what was said some years ago, by the late Dr. John Cotton Dana, that great apostle of the *modern* museum, who as the Director of the Newark (N. J.) Museum has both by his precept and example revealed the nature and the need of the modern museum for a modern world.

It is evident, of course, that Dr. Dana's suggestion was very much more than the mere proposal of a new name for an old thing. It was really a plea for a new objective for museum managers. It was a call to absolutely blot out the old designs and destinies of a museum as a mere storehouse, as a mere depository of things thought to be worth collecting, keeping and displaying. It was a challenge to substitute for this an institution that should be vibrant with life and *intensely active* in

forming a continuously increasing number of helpful contacts with every phase of its community's life.

It meant that the day had passed when the influence of the museum was almost entirely of a *passive* nature, appealing largely to the emotions, and exerted for example through the mere *uninstructed* inspection of some work of art, of some "quaint and curious volume of forgotten lore" of dust covered fossils related only to the dead distant past, all the more valued when most detached from the life of today. It heralded the dawn of a new and brighter day when into all of the displays of a museum was to be breathed again the breath of life, when, even as mere displays, they would be made to live again, to illustrate each chapter of every phase of the world's history. It meant that through its loans to teachers they would fill the class room with life, they would lighten the task of the teacher and enlighten the text of the child, to whom they would open a new road to knowledge, which, if not a "royal road" would be one bordered with all manner of alluring aids and enticements to learning.

What the Modern World Thinks of the Modern Museum

"A museum is a wonderful asset in developing the cultural side of life. The educational features of our institution (Museum) are its main assets. As a matter of fact the school children, not only in the city, but in the county and surrounding counties are continually using the institution for educational purposes." —J. Henry Stump, Mayor of Reading, Pennsylvania.

"I feel that from an educational, cultural and recreational standpoint that it (Museum) is one of the greatest assets to our city."—T. Y. Beckert, Manager-Mayor, Wheeling, W. Va.

"A museum in any city must be of inestimable value."—Geo. J. Bates, Mayor, Salem, Massachusetts.

"I would say that in my opinion the Museum is an asset of great educational and cultural value, particularly so for the school children * * * * * I would consider the city distinctly poorer if we didn't have our public museum." — Isaac Adler, Vice-Mayor, Rochester, N. Y.

The Testimony of School Officials Is Expressed in This Manner

"With the modern methods of educational procedure, the service of the museum is invaluable."—Leslie A. Butler, Superintendent of Schools of Grand Rapids, Mich.

"We feel that we would suffer a distinct loss if we did not have the cooperation of the Public Museum in our school work, and in the work of civic improvement in a general way."—John C. Diehl, Superintendent of Schools, Erie, Penna.

"We of the Public Schools appreciate wholeheartedly the contribution which the Rochester Museum is making."—Jos. P. O'Hearn, Deputy Superintendent of Schools, Rochester, N. Y.

Business Men, as Represented by Business Organizations Assess the Value of Museums, as Follows

"I wish to state, that Erie's Museum is of inestimable value to this community * * * to our way of thinking, one of the greatest assets

that any community may have." — J. K. Shields, Secretary of Commerce, Erie, Pa.

"I hardly need add that the value of these two museums to Santa Fe is incalculable."— J. D. De Huff, Secretary, Chamber of Commerce, Santa Fe, New Mexico.

Author's Note

Salient purposes of this book are: (1) to promote the establishment of museums of the kind so graphically portrayed by Dr. Dana and others, and so strongly commended by city and school officials and by business men as community assets of a very high value. (2) To show that it is both entirely feasible and highly desirable to establish this *new type* of museum in small cities, in towns (and under propitious environments even in villages) hitherto regarded as greatly below "museum size."

The absolute feasibility of such enterprises is made evident by showing that both the initial and annual maintenance costs of such institutions may easily be kept within the limits of an exceedingly moderate expenditure for their establishment and development. This is so be-

cause in most cases the public library, or other public building (both providing rent-free space) would serve admirably as the "cradle" and later as the "nursery" of the young institution.

However, should no such public building be available some vacant room (rent-free or for a nominal rental) would quite likely meet all needs, and might well provide many of the incidental advantages of an *independent* home.

Such a space, especially, if in addition, a small auditorium (not necessarily adjacent) were available from time to time would leave little to be desired.

In further support of this claim as to the inexpensiveness of the enterprise, it is pointed out that every community affords a wealth of museum displays often of trivial intrinsic value, but of high value *in portraying the characteristics* of the particular community which provides them. Various other supplementary sources of thoroughly worth-while museum displays are given, procurable either as outright donations, or for transportation charges only.

Both the entire feasibleness and high value as community assets of such museums are convincingly shown by the experience of the museum of which the author of this book is the Director. This lies at the very threshold of New York City, apparently a most unpromising field in many respects for the establishment of a museum. But despite the easy accessibility of the community, that this museum serves, to the scores of museums of New York City, the author, aided especially by a small but enthusiastic group of women, has been able to present to the citizens of this New York suburb such a completely convincing object-lesson of the value and the need of a museum of the modern type situated in their very midst that it has won community-wide recognition of its value.

Popular approval of this museum has been won because it has shown its high value as a constantly active ally of the community schools, and as an agency for illustrating *the characteristics of its own community in all periods of its history*. These two objectives are those that *every* community may attain.

An Historical Story, and Its Relation to This Book

We all know the story of the double-faced shield, and of the dispute that it provoked, because of the fact that the two disputants, though viewing the shield from opposite sides, believed that they were really looking at the same thing. As the story goes, they were not, however.

Let me "tie up" this story a little more closely with what follows, by saying: If to any of my readers either the sight or the sound of the word "museum" still suggests anything that closely resembles what was called a museum a few decades ago, then, most certainly they are looking on the wrong side of the museum-shield. They are viewing it from a position from which all progressive managers and promoters of museums withdrew years ago. Just turn this imaginary museum shield over, and you will see portrayed on it, not that old storehouse, morgue-like type of an institution, which interested a very limited, usually very exclusive, class of people (antiquarians, artists, bibliophiles and scientists of various

kinds) not an absolutely lifeless institution, which interested even that limited and exclusive class simply and solely because of what it *contained,* but rather will you see one which is vibrant with life, and intensely active in establishing all manner of helpful contacts with many classes of people of its community. You will see an institution which enlists the interest of multitudes of people because of what it *does.*

So much then by way of a very general *interpretation* of this new type of museum. Its astounding growth in popularity is very convincingly shown (1) by the continuous increase in the number of new museums; (2) by a like increase both in display space and *activities* of the older museums, and consequently, (3) by a continually increasing amount of money devoted to the establishment of new museums, and to the upkeep and development of those already established.

What is said in the foregoing both furnishes very convincing proof of the tremendous popularity of this new type of active museum, and likewise presents the reasons for this popularity.

Here and in later chapters it is shown that the generally recognized function of this radically transformed and greatly expanded institution is not merely to provide thrills for the connoisseur in art, history and science, but rather to furnish helpful instruction and recreation for people of all kinds and occupations.

Chapter two describes in detail what must be done through a preliminary museum campaign of education to excite a community-wide interest in the proposed institution. Chapter three describes in like detail the organization of the Museum Board and Staff (recruited, of course, in its earliest days entirely from volunteer helpers), outlines the necessary qualifications of both groups and suggests the *classes* of citizens from which these had best be recruited. The usual sources of income for museums are listed and others, less usual, are recommended.

Chapter four describes the nature and need of certain most useful auxiliary bodies to assist in the development of the museum project.

Chapter five describes many of the usual activities of this new type of museum which distinguishes it so sharply from the old "storehouse" type of the past. It shows how the

museum is taken to the community, through the loan of a great variety of material to its teachers and through the establishment of "miniature" museums in public buildings, business establishments, etc. In like manner it shows how the community is brought into the museum, through the actual participation in its activities by individuals and a great variety of community groups.



Who would have thought fifty years ago to even suggest to the average child a visit to a museum? Today this scene is duplicated in scores of museums throughout the world. Courtesy of the *Brooklyn Children's Museum.*

CHAPTER II

A PLAN TO DEVELOP COMMUNITY INTEREST IN THE ESTABLISHMENT OF A GENERAL, PUBLIC MUSEUM

"With public sentiment nothing can fail,
Without it nothing can succeed."—LINCOLN

The Museum "Campaign"

A necessary precedent to any effort to secure a widespread interest in the enterprise throughout the community would be a series of conferences by a small group of those particularly interested in the matter.

At such conferences, there might be at least preliminary discussions, if not final decisions, regarding the important matters of a desirable and available site, and a museum building, of their probable cost, and of the kind of museum to be established (of Art, History, Industry, Science, or a combination of one or more of these). The means of financing the institution would also be, of course, a matter of serious discussion (but see note on page v). The earliest discussion might also include con-

sideration of the kind of governing body to which the management of the institution should be intrusted. However, final decision in this matter, would preferably be deferred to a later stage of development of the enterprise. The choice, in any event, would probably lie between a Board of Trustees or Directors, appointed by the Mayor and vested with authority through the adoption of an ordinance (should the chief financial support come from the city), or, if not, such authority would be vested in the body of supporters organized as a Museum Association or under some similar name.

The group by whom all of the matters mentioned above should be considered prior to a "mass" meeting, should preferably contain one or more citizens, able and willing to render material financial assistance to the project, for even though there were the assurance of public funds (City, County, or (and) State) it is of the utmost importance to recognize from the very outset, that in the development of the institution there would be a very frequent need of expenditures that could not be met by public funds of any kind. In the case, for ex-

ample, of cash payments, these could not be made from public funds because of the "red tape" in which they are inevitably enmeshed. Likewise there would be other cases in which the purpose of the expenditure would make it improper to use funds derivable from taxes (see Membership section).

After there had been a series of conferences at which at least tentative conclusions regarding the various matters mentioned have been reached, a community ("mass"), meeting should be called. At this meeting the nature of the *modern* museum should be clearly explained and its very high community value should be strongly stressed, by local speakers of outstanding prominence and influence in the community, and by one or more out-of-town speakers as well, these latter, preferably, the heads or other important officials of effective established museums.

While it would be desirable to secure at this meeting as large an attendance as the place of assembly permitted, special efforts should be made to ensure the attendance of the following:

(1) The Superintendents of both City and County Schools*; (2) The Presidents of all Parent Teacher Associations, or at least the President of the Parent Teacher Federation; (3) The Local Newspaper Editor; (4) The President of the Woman's Club; (5) The Presidents of the Chamber of Commerce and of the local Service Clubs (Rotary, Lions, Kiwanis, etc.); (6) The Presidents of local Art, History, and Scientific Societies; (7) Leading Industrialists (to foster later exhibitions of local industries in the museum) and finally, (8) (as has already been mentioned) leading citizens, both men and women with possibly no affiliations with community organizations, but able and willing to assist through financial support, or by other means.

An important part of the accomplishments of the mass meeting should be the appointment of a committee invested with authority, either to select a "Museum-Campaign Leader" (to

*The facts that the *outstanding activities* of the modern museum are those of close and constant cooperation with the schools, and that now the helpful activities of the new type of museum are being extended even to the remotest *rural* schools, through the Museum-to-Teacher Loan Service, must be stressed as strongly as possible at all times.

organize and direct a corps of museum "boosters") or at least to present at a later but early date a list of citizens from whom such a "Leader" should be selected.

While reasonable precautions should be taken to avoid the too obvious appearance of a "cut and dried," predetermined programme for the mass meeting, nevertheless, it must be recognized that to most people, even today a museum is largely an unknown, or at least, a greatly misunderstood institution. It would, therefore, be distinctly in the interests of the museum movement, and, consequently, in the interest of the community, if those who initiated the movement had ready for the meeting a definite arranged plan of procedure and were tactfully insistent that it should be adhered to.*

Of course, no recommendations regarding the extremely important matter of the selection of a "Museum-Campaign Leader" can be made here that would meet the situation in all

*See L. V. Coleman's "Manual for Small Museums" in which this matter, and various others embodied in this book are most admirably discussed, though usually in much less detail. To those managing an *established* small museum an invaluable book.

communities. Wherever, though, there are vigorous and ably directed community organizations of women, the selection of the head of one of these would most probably be wise, and, furthermore, in most cases the group from which the "Leader" had best be selected would be the Women's Club, or its equivalent.

The first duty of the selected leader would be to appoint a "Campaign Staff" recruited from a number of community organizations, and to function as a "Central Boosting Committee." The members of this committee would be, in effect, "liason officers" or connecting links between the central committee as a whole and the various groups from which it had been recruited. These groups should include the Parent-Teacher Federation or the most effective Parent-Teacher Association, the School boards of the *town and County,* the Local Garden Clubs, or Federation of these, Art and Historical Societies, or if there are none such in the community, then one or more of those interested in these subjects should be included in the committee.

Likewise "contacts" must be established between the Central Committee and the City

administration, the Chamber of Commerce, the Real Estate Board, the Local Press (including county newspapers), etc., etc.

Experience has abundantly shown that in the case of smaller museums, at least, the enterprise could most effectively be promoted through the activities of organizations of *women* (with more time to devote to such matters). Nevertheless, it is, of course, obvious that throughout the period of the museum-campaign of education, the period of interpretation of the modern museum, the period of explanation of its purposes and plans, the counsel and other assistance of prominent men of the community would be essential. For instance, the assistance of men effective as public speakers would be highly desirable, and even more would men be needed when the time of the actual planning, and, later, the construction of a museum building had arrived. (but see note at end of chapter).

At this time, the continued prosecution of the programme should be committed in greater measure to the Board of Directors. Henceforward the activities of the women could best be

continued through their organization into a Museum Auxiliary or Membership Body, to include, however, men as well as women (see Auxiliary Bodies). It should be superfluous to say that all of those active in the Museum Campaign must be, themselves absolutely "sold" to the idea. Their job would be to "sell" the idea in turn to their community. There are two very effective ways of infusing the necessary enthusiasm into all participants in the museum campaign: (1) To appoint a committee of one or more (including in any case the "Leader" of course) to visit one or more museums of the type to be established, and to confer with (at least) the official who directs its educational *activities* and (2) (supplementary to (1)) to procure from several effective modern museums all available literature descriptive of their activities, and put this in the hands of those who would certainly read it carefully.

Anyone immune from the enthusiasm-provoking influence of such visits and museum literature could not be an effective museum "booster."

The Importance of Editorial Support

No agency for the promotion of the museum enterprise would more probably be more effective than that of the local press. The chief value of editorial support lies, of course, in the disinterested, detached nature of their advocacy of the enterprise. Frequent editorial commendations of the museum movement by the local newspapers should be most helpful in enlisting public interest, while free space for commendatory letters from prominent citizens of the community could rightfully be regarded as a matter of course.

From the very inception of the enterprise, all possible use of the local press should be made to keep the matter before the public. However, here, as always, tact and discretion must be exercised so as to avoid both disastrous reactions on the part of the public (if there were a too insistent "harping on the same subject"), and resentment on the part of the supporters of similar enterprises appealing to public support. The value of *editorial* support by the local press has been already referred to, and no effort should be spared to ensure tact-

fully persistent advocacy of the proposed museum by home newspapers.

If all press notices regarding the enterprise, issued by its supporters, were published under some uniform heading (say, "Museum Notes," for example), the probability of their being seen and read by a large number of people would be greatly increased, but such an arrangement might be difficult to secure. Of course where a number of papers were donating free space for such notices, identical, or at least equivalent "copy" should be sent to each. Care should be taken after the actual opening of the museum to secure the publication of all donations and (or) all loans to the institution. For all these purposes there should be no trouble in securing free space, if the matter were properly presented to those from whom it was solicited. Of course, the support of the *county* papers should also be secured because of the easy accessibility of the museum to those living far beyond town or city limits. The extension of the Museum's Teacher-Loans Service to rural as well as urban schools, would enable those living in rural districts to profit from this activity of the museum to a degree

scarcely, if at all, less than in the case of urban dwellers. This fact should be very strongly stressed at all times.

Museum Publications

After the museum is actually in operation, something in the way of a museum bulletin should be issued regularly, say every three months, in the early days of the enterprise. Such a publication would be found to be a very useful way of keeping alive the interest of old friends, and of enlisting new ones.

Into this publication should enter brief accounts of all special events in the museum, an outline of prospective activities, and, at tactful intervals, a summary of the needs of the institution and of opportunities offered the citizens of assisting in its development.

The Museum and Teacher Training Institutions

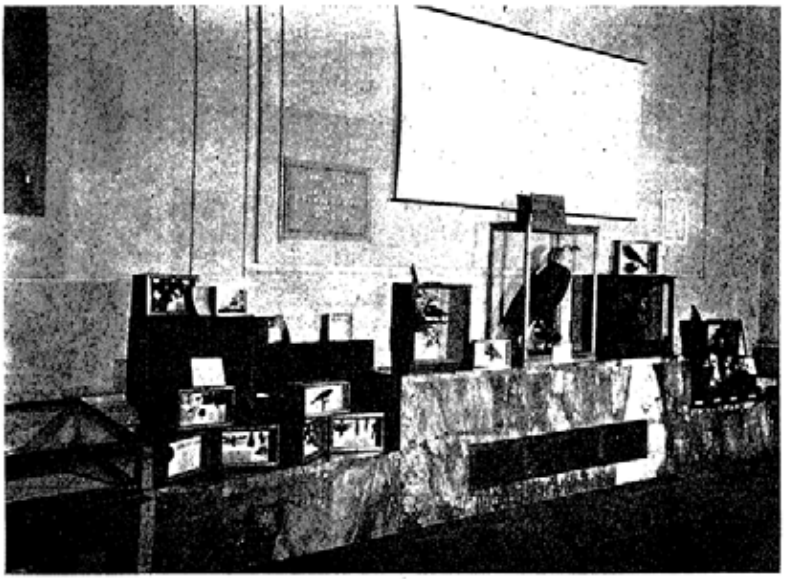
It would be difficult to exaggerate the value of the Modern Museum to the Progressive School. However, the development of the manifold activities of the museum in behalf of the

school dates from a comparatively recent period. Therefore, the great majority of teachers have not yet had the opportunity to discover, through actual observation of such activities, the enormous value of these to their school work.

In support of this opinion, may be cited a statement of the curator of education in one of the leading museums of the country who said, "We divide our teachers into two classes: (1) those who look upon 'this museum work' as 'just one more thing to do,' and (2) those who recognize in it the means of doing infinitely more effectively and easily what they are already doing."

The most effective means of preventing a *continuance* of this unsatisfactory condition would be to introduce and interpret the modern museum to the *prospective* teacher in our teacher-training institutions, Normal Schools and Teacher's Colleges.

The first step to the attainment of this objective would be to induce the heads of those institutions to secure and make available to their teacher-pupils certain publications easily procurable from a number of museums of out-



"Miniature" temporary museums in places of public assemblage (here a bank) whet the appetite of the young and old for "a larger piece" provided by the "mother" institution. Courtesy of the *Brooklyn Children's Museum.*

standing effectiveness in school work, describing their school activities and to recommend strongly, if not command, their careful study. A like recommendation to visit such institutions when practicable and to confer there with those immediately in charge of such school activities, should be made. The publications here referred to are those which describe the various forms of service which the modern museum renders to the modern progressive school.

Obviously, such recommendation or instructions would only come from those Heads of Normal Schools and Teachers Colleges as were themselves thoroughly convinced of the extremely high value to the schools of the service that the modern museum renders them. Therefore the first thing to be done by those promoting the museum would be to clearly explain to the Heads of the teacher-training institutions the nature of the museum-school service.

Were such a policy inaugurated, the teachers, on actually beginning their school work, would have a clear and adequate appreciation of the value of the museum to them. They would understand just how the services of the museum could be utilized most effective-

ly. Of course, in the case of the teachers already "in the field" in the community to be served by the museum a like policy should be pursued.

No one interested in schools, and adequately informed as to what the museum of today is doing in their behalf can possibly be indifferent to these institutions and yet be consistent.

CHAPTER III

THE BOARD OF DIRECTORS (TRUSTEES)

There is a fundamental difference between the character and purpose of that type of Museum now under discussion, and the characteristics and purpose of the typical museum of a few decades ago. The governing body (the policy shapers) of this modernized institution must include some members, at least with qualifications vastly different from those who determined the policies of those institutions of former days. Those were unique in their almost absolute freedom from anything *active* and completely fulfilled their mission (it was thought) through their passive, silent appeal to the aesthetic sensibilities of lovers of paintings and sculpture, or through their provision of material whose value was enhanced through its almost exclusive association with "the dim and distant past."

Therefore, while the Board should include, of course, those with a competent knowledge and adequate appreciation of the display material, illustrating art, history, industry and

science, it is of the most vital importance, that among the members of the Board should be those through whom points of contact might be established between the museum, the City and County administrative officials, and the various community groups mentioned above.

Furthermore, the public museum of today derives its income very largely, if not exclusively, from public funds. This makes it highly desirable, to include in the museum's Board of Directors or Trustees, some of the city officials, that these may have a first-hand knowledge of the institution's material needs, of its purposes and plans. Based on the above suggestions, a desirable membership of the Board would be about as follows:

Ex-officio

1. The Mayor, or City Manager.
2. The President of the City Council.
3. The Alderman of the Ward in which the museum is located.
4. The Superintendent of City Schools.

Appointed Members

5. A lawyer.
6. An artist, or art patron.

7. An historian.

8. A (natural) scientist.

9. An industrialist.

10. A capitalist.

11. The President of the Chamber of Commerce (Board of Trade).

12. The President of the Rotary (or other "Service" Club).

13. A member of the local Board of Education.

14. The President of the Women's Club (or probably better of the Museum Auxiliary, if and when organized, or possibly of the Parent Teachers Federation).

15. The Superintendent of County Schools.

With the exceptions of the first four of the above suggestions their personality and standing in the community should be the determining factors in the selection of the Board. Of course no "standardized" recommendations suitable for all communities could be made. The decisions as to ex-officio members once made (and made a part most probably of the establishing ordinance or incorporating act)

would permit no later optional choice. Therefore, especial care would be necessary in the selection of these members.

In case the museum were located in a public park, which might present exceptional opportunities for the development of nature-study work, it might well be wise to include the Superintendent of Parks in the membership of the Board.

THE RELATION BETWEEN THE BOARD AND THE DIRECTOR

Each member of the Board should of course be deeply interested in promoting the welfare of the museum and possess both the ability and willingness to make frequent suggestions as to how that might be promoted. At the same time, it should be recognized that serious embarrassment to the Director might well result from "a multitude of counsellors." Therefore, to him should be left largely the decision as to how the individual plans of the various Board members might best be fitted into his general scheme for the *symmetrical* development of the institution.

That the Director possessed an adequate appreciation of the relative value of the work

of each section of the museum, should have been assured at the time of his appointment. Were this done, there would be no reason for fearing that either an exaggerated valuation of the importance of the work of one section or an inadequate recognition of the value of another would result.

To ensure that the Board should be kept informed of the development plans of the Director, the meetings either of the entire Board or at least of its Executive Committee "with power to act" should be sufficiently frequent and regular to secure that result.

For such meetings the Board - Secretary should be furnished by the Director with an "agenda" of such matters as he might wish to present to the Board or its committees for consideration and action. When such agenda included matters dealing with policies or plans, it would be well to furnish to each member of the Board some time prior to the meeting memoranda outlining the Director's suggestions with adequate fulness and clearness. This would promote an intelligent understanding of their nature and purpose before the meeting. Everything possible should be done to cut to a

minimum "unfinished business" carried over from one meeting to another.

The Director, or, in his absence, his representative, should attend all Board meetings or meetings of its committees. It might however be wise to have it understood that he should merely hold himself in readiness to appear at a time satisfactory to the Board, allowing in this way, a period of the meeting open for a frank discussion among the members of such matters as it might be mutually embarrassing to members and Director to discuss in his presence.

THE ORGANIZATION OF THE MUSEUM STAFF

As has been already stated there is a profound difference in the character of the museum of today, as contrasted with that of a few decades ago. This is especially pronounced in the case of the "general" museum (of art, history, industry and science). Therefore, a subdivision of the museum staff into two distinct, but, of course, cooperating sections is necessary. The first section might be called that of Display and Docentry (roughly the

"Curatorial" Section). The second section might be called the Administrative and (External) Activities Section. In a well developed museum a third section of Public Relations would be desirable. There would inevitably be some overlapping of the sections.

The necessity of the second section, or rather of that subdivision of it which has to do especially with the museum's *external* activities has arisen because the modern museum has become *active, intensely active,* in the establishment of a great variety of helpful contacts with a great many phases of its community's life. It has become necessary because the museum is no longer content to measure its real-worth in terms of the value or variety of its displays. The truest index to its value is not revealed by the volume of its resources, nor yet, the number of its visitors. It is not revealed by what comes into the museum from the community in the form of displays merely. It prefers rather to offer as a true index of its value the many ways in which the museum goes into the community in the form of a great variety of helpful service to all classes of its citizens. A museum without

displays is, of course, an impossibility, but in these days, one without a great variety of external activities is an anomaly.

NECESSARY QUALIFICATIONS OF A MUSEUM'S (STAFF) EMPLOYEES (OTHER THAN THE DIRECTOR)

Employees in the Section of Displays and Docentry

Employees in this section should have an adequate appreciation of the value and potential usefulness, as museum displays, of those particular accessions for whose identification, evaluation, display and interpretation they would be responsible.

Another qualification would be willingness and ability in the instruction of visitors regarding such displays. To this should be added willingness, and conscientiousness in the verification of statements that should appear on labels descriptive of accessions in their respective sections. Tact and cordiality in their relations with the public should also be expected of all staff employees.

Proficiency in clerical details would rarely if ever be combined with the qualifications listed above and all matters of recording and acknowledging donations and loans should be entrusted to the Secretary-Registrar. An important part of the duties of this employee would be the preparation of a variety of Records-Forms and the selection of identification, —classification symbols to facilitate the work of the display section. In this matter, however, it would be most desirable to secure from some established museum models of their Records-Forms, which long experience had proven to be satisfactory. The author most gratefully acknowledges his indebtedness to the staff of the Newark Museum, for most helpful assistance of this kind.

SOURCES OF INCOME

The usual and desirable sources of income for such institutions as are under discussion are (1) funds of the town or city derivable from taxes; (2) similar funds of one or more adjacent counties, and (3) possibly state funds; (4) membership dues, and (5) endowments.

It is perfectly just to include the county as a source from which financial support might be expected (1) because the extension of the museum's Loan Service to rural schools carries to them many of the benefits provided by the museum; (2) because improved highways and motor vehicles make the institution greatly more accessible to country folk than ever before, and (3) because an important activity of the museum of today is the establishment of "branch" museums in strictly rural districts (see testimony of the Mayor of Reading, Pa., regarding this).

Should the financial status of the county prevent such assistance from it, then that of the state might be regarded as a reasonable substitute.

As to membership dues, both the need and the two-fold advantages of such a source of income will be stressed in the section on "Auxiliary organizations." The fifth item (endowment), is needed to give the assurance of the continuous development of the institution and of the ability to meet in some cases unexpected opportunities for a larger measure of progress.

OTHER OCCASIONAL SOURCES OF INCOME

In most cases, the dependence of the museum on public funds is generally regarded as assurance that no admission fee will be charged. This (generally unwritten) law need not apply however in the case of special events, sponsored by and held within the museum. As the *proportionate* support by public funds decreased (through the growth in income from other sources), admission fees on one or more days of the week should enlist public sanction, and might ultimately provide a not inconsiderable amount of revenue.

Ultimately, the proceeds from the sale of postcards and other publications of the museum might likewise yield a moderate amount of revenue. However, aside from the income derived from public funds, the most important additional source of revenue for a small museum would, probably be that derivable from membership dues.

COUNTING THE COST AND REDUCING IT

The most formidable obstacle in the way that might lead to a museum is usually thought

to be the cost of the site and building. An independent home for the museum might well be regarded as an objective ultimately to be attained, but the lack of a museum building should not in the least delay the establishment of a museum nor prevent its operation on a thoroughly worth-while scale (see "The Author Steps Before the Curtain").

There is, at present, a well defined tendency to consider the public library as an appropriate and feasible point of departure for a museum movement, and there seems to be but little doubt that there will be an increasing number of library-museum projects, launched in the not distant future. An outstanding advantage of such a "habitat" for a museum would be that of being in a place continually visited by both adults and children. As a result the institution (museum) would soon become widely known throughout the community. An incidental, but very distinct advantage would be that the close association of the library and museum would make evident the identity of their purpose as educational agencies.

Such a solution of the problem of financing a museum in small towns is a very appropriate

one for two reasons at least: (1) Because, as just stated, of the similarity of the purpose or *raison d'etre* of the two institutions, namely, the promotion of education, (2) Because both could use identical means of extending the range of their activities beyond town or city limits—I refer to the activity (already well developed in the case of a number of progressive libraries) made effective through "traveling" and "branch" libraries.

Furthermore, the "Book-Mobile" or traveling library-car, might well be the jointly-used agency for the distribution of books and museum loans to rural schools.

When the town has no public library, it would be practicable in many cases to lease at a very moderate rental a room centrally located. There, such an impressive object lesson of the community value of the museum might be presented that a widespread desire for its adequate housing would soon be developed.

The operating staff of the young museum might be recruited from non-salaried volunteers. If it were at all possible, though, one paid employee combining preferably the qualifica-

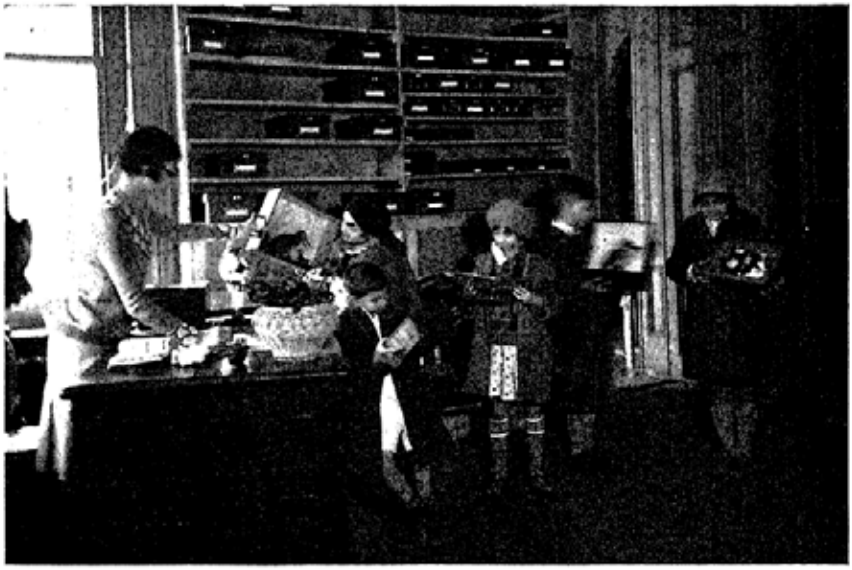
tions and duties of secretary and registrar (here keeper of records) should be provided.

A Part-Time Director

From the very earliest days of the museum movement, it would be most desirable, that those in charge of the enterprise should have the benefit of the counsel of some one experienced and competent in museum management. The employment of such a one would result in a more quickly aroused community interest in the institution. Of even greater importance, it would promote greatly the symmetrical development of the museum, and would avoid many pitfalls into which such young institutions frequently fall. The joint employment of such a counsellor and director by two or more young museums is both desirable and entirely feasible as has been suggested (*). It would, of course, secure such highly helpful service at a greatly reduced cost.

The manifold *activities* of the modern museum (upon which its great value and popularity rest) would ultimately make essential

*"Manual for Small Museums," L. V. Coleman, page 28.



Children profit not only from museum-to-teacher loans in the class room but may borrow from the museum birds, insects, minerals, pictures, etc., just as they borrow library books. Courtesy of the *Brooklyn Children's Museum*.

the employment of a full-time Director, exempt from the duties of actual participation in such activities, if the museum were to be brought to a condition of really effective service to the community without discouraging delay. The most useful function of this official would be to plan and direct such activities.

Should it be impossible, though, to secure such a part-time Director, in the earliest days of the enterprise, kindly and competent counsel could be secured from the staffs of older museums and from the office of the American Association of Museums.

CHAPTER IV

AUXILIARY ORGANIZATIONS

Just what auxiliary organizations might be needed would depend somewhat on the sources of income available to the museum, and likewise on the general plan of its organization. In any case, however, a vigorously growing *membership body* would be indispensable.

The membership dues would be available for all cases where cash payments were necessary. Examples would be: (a) when some private sale or public auction offered the opportunity to purchase either equipment or display material for "a mere song," (b) For securing expert service for the classification, identification or appraisement of certain display material, (c) For honoraria paid lecturers, (d) For rental and transportation charges incident to "traveling" exhibitions, or finally (e) for meeting expenditures necessary for certain social functions in the museum (receptions, etc.).

In most of these cases "cash in hand" would be needed (not derivable from public funds) and in others, the very nature of the expenditure would preclude the use of public monies to meet it.

But the greater advantage afforded by a membership body, would most probably be the enlistment of more friends, with their interest in the museum deepened through a sense of actual participation in the promotion of its welfare.

CLASSES OF MEMBERS AND MEMBERSHIP DUES

There is very little uniformity either in the names or numbers of the various *classes* of members, as established by different museums and, of course, marked differences in the financial status of various communities, are reflected in the amounts of dues which it is thought well to assign to each class of members.

Possibly the following are as nearly representative as any as to the names and varieties of classes, and the corresponding dues, suitable for young museums in communities of average financial strength. These though, should be re-

garded as rather undesirably low minimums, especially in the "lower brackets."

Names of Membership Class	*Annual Dues*
Active Member	$ 1.00
Contributing Member	5.00
Subscribing Member	10.00
Supporting Member	25.00

To these might be added, in the case of an incorporated institution:

Life Member	$100.00 (paid once)

It has been suggested (*a) that there might be two series of memberships, Annual and Life. The dues in the latter case to be so adjusted, that placed at interest (5%) they would yield an amount equal to the annual dues in the other series. Such an arrangement would call for higher annual dues than those given above.

It would seem not unwise, to make the dues attached to the "active" class so moderate that those of very limited means, enrolling as such, would recognize the obligations to indeed be "active" in behalf of the institution.

*a "A Manual for Small Museums," L. V. Coleman, page 34.

MUSEUM AUXILIARY†

In some cases, however, particularly in the early days of a museum's development, and especially if it were not chartered (and consequently, might well lack many means necessary to the proper functioning of such institutions) it might be necessary to provide, temporarily at least, a substitute for a properly organized membership body through the Museum Auxiliary, the membership dues of which would be devoted to the purpose listed above. Such an organization would have no official connection whatsoever with the museum, but would be simply a group of men and women banded together to promote the welfare of the institution.

Aside from the financial aid that it would render, such an auxiliary organization would be most useful in arranging for certain "Special Events" in the museum. Examples of such

†Some objection has been made to the name "auxiliary" and "association" has been suggested as preferable. In the opinion of the author, however, the former name is preferable for a body organized *after the real organization of the institution*, "association" being reserved for those cases in which the "association" is really the body managing the enterprise from its inception.

would be illustrated talks and lectures, and a variety of functions of a distinctly social nature, such as teas, receptions, etc., in which the supervision of women would be necessary and for which they would serve as "Patronesses."

Another helpful activity of such an auxiliary group might be the procurement of a variety of traveling exhibitions, or of "home-made" exhibitions, illustrative of local institutions, industries, etc.

Furthermore, provision for the proper functioning of the museum-to-teacher loan service is quite frequently made by this auxiliary group.

Other helpful activities of the organization would be directed to the promotion of meetings in the museum of various community groups. These would afford the Director the opportunity of explaining to such the purposes and plans of the institution. The Chairman of the Auxiliary should be a woman prominent in the community for her effective promotion of educational and cultural agencies. This chairman, as already indicated, would most appropriately be the "Leader" of the Museum "Campaign."

The Auxiliary should have as members both women and men connected with important community groups. Such groups would include those furthering Art, History, Literature and Science, Parent-Teacher Associations, "Scout" and similar organizations. It might include also, as ex-officio or honorary members, the wives of the ex-officio trustees, and those of the officials of institutions of learning.

Among those just proposed for membership in this Auxiliary none would offer more encouraging promise of extremely helpful cooperation than would Parent-Teacher Associations. As these share with the museum the desire to promote in a very practical way the interests of the schools, their most enthusiastic support of the museum should be regarded as a matter of course.

The continually increasing extra-curricular activities of teachers today makes it extremely difficult for them to give adequate consideration to the opportunities that the cooperation of the museum in their school work offers. Therefore, without such cooperation from these loyal friends of schools (the "P. T. A."), the

museum might be seriously handicapped in their school service work.

Among the many ways in which these mutual friends of the schools and the museum could help both, are these: (1) The loan of their private cars or the rental of public vehicles to facilitate the visits of pupils and teachers to the museum; (2) The donation of lantern slides, the rental or purchase of motion picture equipment; (3) The donation of material suitable for the Museum-to-Teacher Loan Service; (4) The exercise of their influence, as a community group, in enlisting a widespread community support of the museum, and (5) specifically, the exercise of their influence, as a group of *voters* in the procurement of adequate appropriation of city funds for the maintenance and development of the museum. Possibly of the above, item (4) would be most effective for, with the support of the community as a whole, the growth in usefulness of the museum would be assured.

AUXILIARY COMMITTEES

"What's everybody's business is nobody's business," therefore, in order that the Auxili-

ary might the more certainly function as it should, it would be necessary to subdivide the body, to some extent, into committees with definitely assigned duties. Among these committees, should be the following:

(1) Executive Committee

Monthly meetings of the Auxiliary, as a whole, should be provided for the greater part of the year. It would, however, be necessary to provide for action on auxiliary matters between such stated meetings, and, as in all similar organizations, provision for this is made through the appointment of an Executive Committee. The members of this should be the Chairman of the Auxiliary, the Vice-Chairman, the two Secretaries (Recording and Corresponding) and the Treasurer. Two additional members holding no other office might be added if thought desirable.

Any action taken by the Executive Committee between meetings of the Auxiliary's monthly meeting should, of course, be reported at the first opportunity when approval by the organization as a whole, of the action of the Committee would be in order.

(2) Membership Committee

The growth of the Auxiliary, itself, could only be ensured through the most persistent efforts to enlist, through a membership committee, new members, and to keep alive the interest and activities of those already enrolled. The first objective could, most probably, be reached through the use (1) of the mails, and (2) of the telephone.

The "opening gun" in the campaign for members might well be a neatly typed or mimeographed letter, stating clearly but *concisely* the purpose and plans of the museum and the imperative need of such an auxiliary body to permit it to function properly.

There should be in this letter not the slightest semblance of an appeal to those charitably disposed. The enterprise should rather be presented as an opportunity offered public-spirited citizens to promote the welfare of the community.

In the case of "prospects," whose interest and support it might be especially desirable to secure, the matter could best be initiated through a request for a personal interview.

After the matter had been presented to a "prospect," either through a written communication or personal visit, tactfully-timed telephone reminders and explanations might be called for.

It must be fully realized that only through *discreet* persistence can success in building up a vigorous, constantly growing auxiliary or membership body be ensured. At all stages of a museum's life salesmanship of the very highest order on the part of a number, at least of its supporters will be called for. The enterprise needs continually to be "sold" to the community.

After the actual establishment of the museum, an attractive poster conspicuously placed and inviting visitors to "Join the Auxiliary" should be helpful.

(3) Entertainment Committee

Every inducement to visit the museum should be offered all important community groups, as well as school and other public officials, both of the town or city and county. For this reason, a cordially expressed invitation to visit the museum at least annually, should be

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sent them. It would be preferable if such meeting were held on some date other than their regular meeting date. In this way time would be available for first listening to a brief talk by some official of the Museum or a Trustee, and later for the inspection of the museum. Without time to do both of these things, the purpose of the visit would be largely nullified. Useful "accessories" of such a visit would be a collection of "literature" from other museums who had reached a more advanced state of development. Such "literature" might include cuts from the regular publications of such institutions *illustrating* their "activities." A discussion and inspection of the home museum would be the most important matters, yet, at the same time, the *possibilities of the home institution* could best be indicated, by showing what other museums had done. Interest in and a better understanding of how to promote the home museum might well be secured through the permanent display in the museum of museum "literature" dealing especially with museum "activities." An appropriate display label for such "boosting" material would be "Can't We Do What Others Do?"

The invitation to groups and officials would be sent from and in the name of the Museum. In case it were thought desirable or necessary to provide more or less formal entertainment for the guests, this could best be arranged by the Auxiliary. The necessary expense would usually be defrayed from their funds.

An Entertainment Committee, would, therefore be one of those which should be organized at an early period of the Auxiliary's life.

A part of the duties of this committee would be also to arrange for "a social hour" occasionally at their own meetings. For the further entertainment of its own members and invited guests, various "Special Events" such as illustrated talks or lectures or loan and other temporary exhibitions should be provided.

(4) Museum-Teacher Relations Committee

There should be a continuous development of cooperation between the museum and the school. It would be well, therefore, to have a Museum-Schools auxiliary committee of one or more to visit the school principals, and secure the cooperation of these in the various matters mentioned, through a forceful presen-

tation of the value of the museum to the schools.

Some important results of these conferences with the principals should be the visits of classes to the museum and the use of the museum-teacher loan material in the class rooms.

Other duties of this Museum-Schools committee might well be that of arranging for visits by either a group of teachers or members of parent-teachers associations (preferably both) to all accessible museums, and the provision to teachers of literature from museums especially effective in their school work.

Another activity of the same kind in which this committee might most profitably engage would be that of securing exhibitions in the museum of art and handcraft-material furnished and installed by the schools.

It might well be that more desirable results in developing and maintaining this Museum-Teacher cooperation, would more certainly be secured, if the efforts were directed more directly to the Parent-Teacher group, then to the teachers themselves, or to the principals.



"Puzzle Pictures" help the young museum visitors to build into their minds the form and color of some familiar bird, e.g., or the features of some historic figure. Courtesy of the *Brooklyn Children's Museum.*

It must be understood that many of the duties which have been (hypothetically) assigned to committees of the auxiliary, apply especially to the early days of the museum. After this were well organized, they should be taken over in part, at least by the museum staff. However, in this case, as in many others, efforts exerted in behalf of the museum by those not officially connected with it would very frequently be more successful. This would be because of the fact that they were not so much a part of routine duties but rather evidence of recognition by citizens of the value of the institution to the community.

CHAPTER V

THE MUSEUM IN ACTION

It has already been said that the value of the modern general museum is made more obvious by what is done rather than by what it contains. Also that the two particular forms of activity which this modernized institution displays most effectively are: (1) that of rendering service of inestimable value to the schools and (2) of illustrating various phases of all periods of its own community's life.

This latter end is reached, by so selecting and arranging a part of the displays, that in them a visitor might read the history of the community's past and likewise see revealed many features of its current activities and characteristics. Such displays should include besides displays of its History Section specimens of its flora and fauna as well as those of a mineralogical-geological nature. Also those illustrating local industrial characteristics.

Of course more distant areas both within and without our own country should also be represented in the displays, but a relatively

large proportion of space and a corresponding amount of effort should be devoted to the illustration of the home field.

Museum-School Relations

"Where there is a school there is a field for a museum."
—Chester A. Reeds, Curator of Geology and Invert Paleontology, American Museum of Natural History.

Let us turn now to the Museum's work for and in the schools: In what ways does the museum promote the school? What are the points of contact between them?

There are two principal ones from which radiate many "lines of communication" between the museum and its community's school.

These contact points are the centres of two distinct but cooperating fields of museum-school activities. The first contact is made through the *"instructed"* visits of school classes to the museum. The second contact is made through the Museum-to-Teacher Loan Service.

By "instructed" visits are meant those which include simple explanatory remarks of the teacher or (and) employees of the museum.

These may be supplemented (frequently preceded) by talks illustrated by slides, or "movie" films and by selected museum displays ("talks accessories"). In this way the real significance of what he sees is made clear to the child, the relation of the displays to his every-day life is made evident, and he is familiarized with the characteristics of remote and unfamiliar parts of his own country and of foreign lands.

The second contact is made, as already stated, through the Museum-to-Teacher Loan Service.

Visits to the museum are unquestionably of great helpfulness (as proven by the increasing number of visiting classes). They do not furnish however, adequate opportunity for "tieing up" the museum displays with the every-day school-work of the pupils; nor do they provide the means of extending the help of the museum to those schools so distant as to make frequent visits to the museum impracticable if not impossible. As a consequence, there has been developed by means of this loan serv-

ice *a day by day* illustration of the lessons of the classroom. This is effected through the loan *to those teachers requesting it,* of a great variety of material (largely of real objects) which the pupil not only sees but can in many cases handle as well. The variety of such loanable material is very great. In general terms it is meant to illustrate dress, the home, the home-equipment, industry, the flora and fauna, and the natural resources of our own and of foreign lands.

The material is, of course, such as is designated by the teacher requesting it. *It is available for her use in the classroom at just the time when the topic it is meant to illustrate is being studied.*

The period of the loan is usually a week, though in the case of material such as birds, insects, plants, minerals, rocks and similar nature-study materials, this loan period is extended on request. The nature-study material mentioned (real specimens) is supplemented, if needed, by pictures and models.

For the illustration of dress, type-costume, dolls are employed, and sometimes manikins

made in the schools. Exceedingly instructive displays, illustrating industrial processes and products are easily procurable from a great variety of industrial concerns. State Geological and Biological Survey are available sources of a wealth of nature study material (see Exhibits A and B).

It can readily be seen that in no classroom with such vivid illustrations of its lessons would there be a listless pupil. Nor would lessons so illustrated be readily forgotten. In a word such museum loans, as explained before, both enlighten the text of the pupil and lighten the task of the teacher.

School, as well as museum authorities are beginning to realize that our enormously improved transportation facilities have provided both institutions with means of extending materially the range of their effective activities. This is clearly shown in "Exhibit A." The material means of doing this are shown in "Exhibit B." Museums are "capitalizing" this opportunity by the extension of their Museum-to-Teacher Loan Service.



Washington at Valley Forge. One of the forges on which our liberty was wrought.
Courtesy of the *Brooklyn Children's Museum.*

EXHIBIT A

"The two great educational agencies, the National Education Association and the American Association of Museums, have joined hands in a movement to promote visual education in the schools of our country."

"Visual education is rapidly finding its way into the schools. It has come to stay. But if it is to function effectively, the schools must be supplied with such materials as will give the children concrete experience as to things, conditions and influences in the world in which they live, and vivid and lasting impressions of them. If the child is to become acquainted with the world, he must be put into personal contact with the world. This can be done in two ways, by taking the child into the world and by bringing the world to the child."

* * * * "Visual education * * * * is given too little attention in the schools of our country. * * * * Let us take the child into as much of the world as we can show him, *and then bring the rest of the world to him through illustrative materials and visual aids.*"

"What are these materials and aids? * * * * The motion picture has begun to play an important part in school education. Its value as a means of visual instruction will be recognized more and more, as more and better pictures are produced. * * * * But just as effective as these means to lend life and reality to school work, are real objects, * * * * illustrative of Biology, Geology, Mineralogy, Anthropology and other branches of science, and materials illustrating the teaching of Art, History, Geography, Nature Study and Literature. These are the materials found in many museums of our country and here we need the help of the museum. No better use could be made of many of those materials than to have the pupils observe and study them in connection with their lessons.

Many of the museums are giving most valuable help to the schools and are willing to do more if the schools will give them such cooperation as will enable the museum to help the schools most efficiently. These institutions welcome teachers and invite them to make use of the wonderful things from all parts of the world in connection with their school work.

Whenever museums cooperate with the schools and where the teachers use the illustrative materials made accessible to them judiciously and intelligently, they find more pleasure and satisfaction in their class room work in Science, in Geography, History, Art and Literature, and get better results. But it is not only the schools that are benefited by such cooperation. The museums are given most valuable help by the schools. Learning the use and value of museum material, the children are trained to become frequent, interested and intelligent visitors of the museums and their enthusiastic supporters when they are men and women."

Among other specific recommendations of this report are: (1) that normal schools and teacher-training colleges train their students in the use of museum material; (2) that the schools send representatives to the museums to select, assemble, care for and arrange, for use, in the schools, suitable and available material; (3) that the schools share in the expense of making this phase of museum-schools cooperation effective.

The report gives a very detailed list of materials suitable for museum-school loans (found on the following page, "Exhibit B"), and states that: "If sufficient funds can be procured to pay a working staff and other operating expenses, a well known Commercial Museum, declares itself willing:

"(1) To furnish free of cost, for three years, offices, space for work-rooms, and storage of stock.

(2) To contribute a large amount of illustrative materials of many kinds from all parts of the world as a nucleus of a National School Museum.

(3) To allow the use of its large collection of negatives and photographs.

(4) To gather from all possible sources, from Museums of Art, History and Science, from commercial firms, from publishing houses, from U. S. Departments of Forestry and Fishery, from the mines of the country, from Boards of Trade of the various countries of the world, actual objects, facsimiles, models, lantern slides, photographs, films and illustrative pamphlets.

(5) To put these materials in proper shape for distribution and to keep the teachers of the country, especially those of rural schools and of the schools in the smaller cities informed as to what materials are available and how they can be procured.

EXHIBIT B

Material Suggested as Useful for School Loan Purposes

(a) Actual objects, such as mammals, birds, insects, specimens of sea life, food products, tree products, materials for clothing, materials for shelter, raw material and its products in the different stages of manufacture. Actual specimens from the fields of Biology, Geology, Mineralogy, Anthropology and the other various branches of science.

(b) * * * * films and slides, showing growing and moving things, historical events and industrial processes, in short, the activities of nature and men.

(c) Facsimile reproductions of historical documents, pictures, and objects in the his-

torical museums of the country, of special value in the teaching of American History and literature.

(d) Reproductions in color of the finest pictures, textiles and other decorative materials in American museums.

(e) Reprints of illustrations in black and white, color, from the best work of artists, modern and ancient.

(f) Photographs of the finest sculpture, the finest architecture, the finest handicraft, produced in the U. S. and other countries.

(g) Reproduction in color of outstanding mural decorations in American buildings and elsewhere.

(h) Illustrations of the best products of American history.

(i) Pamphlets made up of sample pages of the finest work of American designers and printers.

(j) Photographs and reproductions in color of objects in Natural History Museums, having unusual cultural value.

(k) Illustrated pamphlets descriptive of the scenery, institutions, occupations, and resources of cities and countries, such as are published by boards of trade."*

Some features of this plan have called forth what are probably valid and justifiable criticisms. It presents a plan, however, which with some modification (such, for example as the substitution in each state of a central museum-supply-station) might be made easily effective.

The satisfactory functioning of these community museums would be materially promoted through the cooperation of an adequate State Museum (managed in accordance with the principles recognized as modern today) to serve as a supply station and central distribution point for the smaller institutions. At the same time, it cannot be too strongly stressed that the community museum *would find at their very doors* a great wealth of exceedingly valuable display material, and, likewise the

*This report, bearing the title "Effective Cooperation Between Schools and Museums" was submitted July, 1928 by the late Professor Carl G. Rathmann, Assistant Superintendent of Schools, St. Louis, Mo., to the Department of Visual Education, of the National Education Association.

means provided by its citizens of using these most helpfully in the promotion of the community's welfare.

The development of this museum-to-teacher loan service and its extension to rural schools is, of course, of enormous value to them, capitalizing as it does the greatly increased ease of intercommunication between country schools and urban centres.

The manifold beneficial results of this have been already stressed. These conditions are putting into the hands of the small community museum a tremendously effective weapon for removing from country schools the serious handicaps under which they rested because of their (former) isolation from urban educational agencies. It is difficult to exaggerate the influence upon rural schools of this former isolation. Its serious results have been materially mitigated by the enormously greater "mobility" of the world of today. Nothing could contribute more effectively to a still more complete removal of the handicap of what must always be comparative isolation, than would the establishment of a community museum.



"Seeing" History—Perfectly fascinating history models such as this "Phoenecian Traders" carry through the eye to the mind of the museum visitor a truer conception of the event, etc. Courtesy of the *Brooklyn Children's Museum.*

The reciprocal advantages that the museum derives from this Museum-School cooperation are twofold: (1) Temporary exhibitions in the museum are furnished by Arts and Crafts Clubs of the schools; (2) Facilities are provided by the schools to the museum for installing "miniature" museums in the school buildings.

In the case of many museums who have reached an advanced state of development in their cooperation with the schools, a teacher detailed by the schools is regularly employed in the museum, in the development of its school-service work.

It is facts such as these that abundantly justify the right of the museum to be regarded as an indispensable part of the school system of its community. It is coming to be recognized more and more that a museum which is not functioning as an *actively*-teaching agency is not measuring up to the standard accepted today as that of a modern museum.

But it is not only through the schools that this modern museum touches helpfully and at many points, the lives of the young people of

its community. It does this through its work with scout organizations. It does it through its organization of all manner of junior "Hobby Clubs" of Arts and Crafts Clubs. It does it through a great variety of nature-study clubs, through the direction and instruction of these, and through its provision of space in the museum for their meetings, classes and displays, the museum aids greatly in the enrichment of these young lives.

Adult Activities

So much then for an incomplete summary of the many things that the modern museum is doing for our young people. What is it doing for the "Grown-ups"?

Here it is functioning to some extent in a more passive way, through the mere display of its treasures of Art, History, Industry and Science. In this way it exerts a cultural and educational influence of inestimable value. But, just as in the case of the junior section, the modern museum is encouraging in every practical way, a community-wide participation in its activities. It does this largely through special exhibitions. These come from its own

community groups, and from out-of-town organizations. To these might well be added pageants illustrative of some period of the community's history.

The exhibitions provided both by local residents, institutions and organizations and by out-of-town agencies cover a wide variety of displays. They may be notable works of art in its many phases, or specimens of handicraft, represented, say, by tapestries, textiles, metals, etc., etc. Many circulating or "traveling" exhibitions are procurable merely at the cost of transportation, in some cases. In others, a moderate rental fee is required. From local sources are procurable a great variety of material frequently of insignificant value intrinsically, but most valuable in illustrating community life. A wealth of this material would be found in attics and cellars including those of the humblest homes. A catalogue of desirable material including the sources of it might read somewhat as follows:

ART: First in its narrowest (almost discarded) sense, that is paintings, sculpture, engravings, wood cuts, etc. Procurable (1) as

donations or loans from public-spirited residents of the town or county; (2) As donations or loans from town, county or state organizations or institutions; (3) As Loans Exhibits from organizations, such as the American Federation of Art, and similar agencies providing "Traveling Exhibitions"; (4) From other museums, as loans.

ART: In its broader, more modern sense, that is any skillfully executed work of man or machine. Procurable from sources too numerous to catalogue fully, but including dealers and manufacturers of all kinds. Also from department and ten-cent stores, from glass and pottery manufacturers, from wood carvers, metal and leather workers, etc., etc.

B: HISTORY: The variety of material suitable for this section is entirely too vast to enumerate. It would include, besides books, bills of merchandise, cartoons, charts, documents, heirlooms, household equipment, "Indiana" insignia, maps and models (historical and industrial groups), newspapers, pictures, personal effects, posters and programs and so

on *ad infinitum*. Procurable largely from attics and cellars.

C: INDUSTRY: Charts, models and specimens illustrating the evolution of industrial processes and products; pictures of old local industries and industrialists. Procurable largely from industrial firms, in the form of exceedingly instructive "educational exhibits" either free or for transportation charges only. All local industries should of course be represented.

D: SCIENCE: Animal heads, mounted birds and insects, rocks and minerals, scientific charts, pictures, etc. Procurable largely as donations from citizens of the community, from State Biological and Geological Surveys, from mining companies, from state colleges and museums. Later from the museum's "collector" and taxidermist.

One of the very easiest of the museum's problems would be the procurement of a wealth of display material for every department of the museum.

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Perhaps no better ending can be selected for this book than a brief recapitulation of some

of the means that must be employed in the very earliest days of the museum enterprise to excite and increase that widespread interest in it upon which its success will so largely depend.

It is extremely difficult to exaggerate the very great importance, for example, of securing the enthusiastic support of the local newspapers continuously from the very incipiency of the museum movement. Should there be but one local paper, it should be possible to induce the editor of it to accept membership on the Museum Board. This would ensure that he would have a first-hand knowledge of everything regarding the museum movement.

The support of the local press should be provided, as said, (1) through editorial commendations of tactful frequency; (2) Through commendatory letters from citizens of outstanding importance and given wide publicity, through their publication in its columns. The community should be kept constantly informed of every important move made in the development of the museum enterprise.

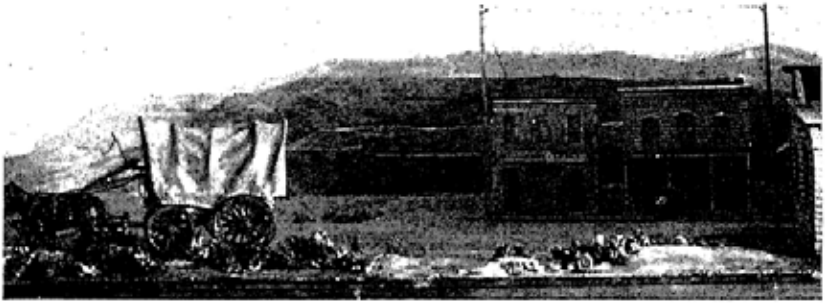
It should be made perfectly evident to all citizens of the community that the *benefits*

derivable from the institution would be available to citizens of all classes (a salient difference between the museum of today and of yesterday). Nevertheless, it must be clearly recognized, and will be acknowledged by its real friends that the welfare of the museum can best be promoted by certain citizens of outstanding prominence in the community. Those distinguished by reason of their social rank, their wealth, and the use of this in the promotion of the community's educational and cultural welfare, could and should be of especial helpfulness. Those active in the promotion of the museum enterprise may rest assured *that the sole thing needed to enlist the enthusiastic support of the institution by all intelligent citizens is a clear explanation furnished to them of its nature and purpose.*

The recognition of it as a community asset of very great value, is now too widespread to permit it to be denied by anyone who considers it intelligently, that is, with an *adequate* knowledge of its characteristics. Its extremely high value is no longer a debatable question. For this reason, it is a matter of the utmost importance to enlist a corp of effective speakers.

Their purpose would be to interpret clearly and convincingly the prospective institution both to those individual public-spirited individuals who would be able and willing to give financial and moral support to the undertaking, and to all outstanding community groups and organizations who would recognize in the institution a real community asset, as something that would make their community a better place of residence.

As already explained the community groups to whom it is most necessary to furnish this explanation and interpretation are (1) the schools and their close allies the Parent-Teacher Associations, (2) *all community-boosting groups,* and (3) all organizations especially interested in promoting the cultural interest of their community. Those who are promoting a museum of the kind described in this book, using the means therein recommended *may rest absolutely assured* that the persistent use of these will inevitably lead to the most gratifying success.



"The Conquest of the West." What an inspiration to us in these soft days should be those hardy frontiersmen to whom we owe so much! Courtesy of the *Brooklyn Children's Museum.*

ACKNOWLEDGMENTS

To Mr. H. E. Wheeler, Curator of the Museum Department of the Public Library of Birmingham, Alabama, I am most especially indebted both for very helpful constructive criticism of my manuscript and for his most encouraging commendation of it. This persuaded me that I had in this book created a means of promoting a cause very close to my heart. To Mr. Fiske Kimball, Director of the Pennsylvania Museum of Art, and to Doctor Walter B. Jones, Director of the Alabama Museum of Natural History, I am likewise indebted for similar kindness in reading and commending the manuscript in a most encouraging manner. Dr. A. C. Parker, Director of the Rochester (N. Y.) Museum of Arts and Sciences also kindly read the manuscript.

Similar helpful assistance came from Dr. Douglas Freeman, Editor of the *Richmond* (Va.) *News Leader,* and Mr. Lawrence Vail Coleman, Director of the American Association of Museums. In an advertisement which through the kindness of Mr. L. C. Everard,

Editor of the *Museum News,* was published therein, I found the means of securing the "Short Stories" told by various ones promoting museum movements in small communities each of whom I wish to thank most cordially. (See Appendix.)

The cuts used in this book were, as shown, furnished by the Brooklyn Children's Museum to whose Director, Miss Anna B. Gallup, I am greatly indebted for this and many other courtesies. An offer of a like kind came from Miss Beatrice Winser of the Newark Museum.

APPENDIX

SHORT STORIES SHORTENED

"Despise Not the Day of Small Things"

Obviously, the most satisfying support of the argument, as set forth above, and which stresses both the entire practicability and extreme desirability of "Small-Community Museums" would be the presentation of actual cases of that kind. Such support is found in the "cases" noted below. Unquestionably, the list of these might easily be greatly lengthened did it seem needed.

Let these "cases" speak for themselves.

Case Number One

The Washington Field Museum, Washington, N. C. Population 7,000. A museum of Natural History which is largely the product of the efforts of four boys, living in this small southern town. According to a recently issued brochure of some nineteen pages, this enterprise began with the organization of what (through the chance remark of a girl friend) was called the "Bug-House Laboratory." Its first home was a tent made of "tow sacks." Its salient objective as stated in the brochure just mentioned is, "To increase the knowledge and appreciation of History and Science." Enlisting first the interest and activities of another group of young "collectors," they have now presented such convincing evidence of the value of this embryonic museum, that they have added to these pioneer supporters the local high

schools and newspapers. Also the town officials, who have supplied them with space for display rooms, office and work rooms, and the Rotary Club. Through repeated exhibitions at their county fair, they have excited interest in and secured support from state and even from national organizations. Starting as a museum of natural history exclusively, they are developing into the more useful form of a general museum.

Case Number Two

This is a very recently established museum located in a very progressive town of 30,000 people lying on the edge of the South, but whose name I am not permitted to divulge. A most encouraging feature of this enterprise is that the site-city and the county adjoining both contribute $5,000 annually to its support. This support of the county furnishes most encouraging evidence of the recognition that under the conditions of today, a very large territory surrounding a museum can share in its numberless benefits to a degree scarcely less than the site-city itself.

Despite the fact that the idea of the establishment of this museum originated only some four years ago, a delivery automobile is already used to circulate pictures and illustrated talks among the schools and parish houses of the outlying districts as well as those of the town. This museum claims to be the first to put on a county program of instruction in Art Appreciation. (This claim I believe might be disputed by other museums.—*Author.*)

Case Number Three

This is a museum movement in Port Jefferson, Long Island; population 2,700; still in its incipient state of development but interesting because of what it tells of those in whose interests and activities it originated. The "seed" of this museum enterprise was planted by Miss Gallup, Curator-in-chief of that marvelous Children's Museum of Brooklyn, N. Y. This "seed" took root in the mind of the head master of a near-by country school. The next "convert" was the president of a garden club, and later the children of the community became its enthusiastic supporters. These "set about collecting, labeling and displaying specimens of plant, animal and sea-shore life." Later recruits in the cause were a former Boy-Scout Leader and the local taxidermist, while a number of public-spirited citizens will contribute chairs, shelves, etc., and one afternoon each week of their personal services.

Case Number Four

Fairhope, Alabama, population 1,500. The principal points of interest in this case are: (1) That it is a most impressive example of the progressiveness of its foster mother, the Public Library, in a place that scarcely exceeds the proportion of a village; (2) That everything it has in the way of displays has been donated; (3) That it is meeting with pronounced success in the attainment of the two most worth while objectives *of that class of museum recommended herein,* namely cooperation with

the schools and the illustration of local history by local groups; (4) That it recognizes the value for publicity purposes, and as a means of developing community interest, of the encouragement of meetings in the museum of such local groups "with or without a program."

Such meetings include those of a "Scribblers Club," a class in economics, and a class in nature study meeting throughout the winter; (5) That a series of talks and more formal lectures by recognized authorities are given; (6) That "home-made" temporary exhibitions of various kinds form an important part of its activities. Truly a most encouraging story from a community of fifteen hundred inhabitants!

Case Number Five

Belmont, Mississippi, population 700. The obvious salient point of interest here is the extremely small population of the "habitat." Despite this, however, the report from this shows that an opportunity for helpful service to its school is recognized, and that encouraging progress in arousing public interest in the venture has been made.

Case Number Six

Helena, Arkansas, population 10,000-15,000. Another library-rooted museum; prospering for some years in and under its wing but now with an independent home of its own. The interesting report from this institution

states that a special edition of the local paper was issued on "Museum Day" when a "drive" for funds was made and the contributions to this ranged from "the dimes of the children, to some thousands of dollars from a single individual." Other interesting features of this story are that the project is financed largely by the people of the *county*, and that its loan service includes *individuals*, as well as schools, clubs, churches, etc. The museum is widely used as a place of assembly for local groups; Story Hours for children are provided and from time to time public lectures by distinguished speakers are sponsored by it.

Case Number Seven

Talladega, Alabama, population 5,000. A library associate opened in 1931; founded "to enable boys and girls to *complete* their education." Probably our best work is done by the boys of the community, *but nearly every citizen of Talladega has donated something to OUR Museum.*" These include display cases from local merchants and schools. Among its rather unique services is that of instruction in taxidermy, given by an instructor brought from another town of the state. A "collector" licensed by Federal and state authorities is employed. Classes not only from the local schools, but from the State School for the Deaf and from rural schools visit the museum.

Excellent progress in enlisting the interest of the public is reported.

Case Number Eight

Montgomery, Alabama, population 60,000. Although the population of this town is considerably above even "the higher brackets" which include the other cases reported in these "Short Stories," it is interesting to note that in this Southern and, therefore conservative Southern City already two of the most useful activities of the modern museum, namely docentry service to school classes and loan service to school teachers are in operation. Other interesting features of the report from this museum are: It is the first to report a museum auxiliary, and states that the museum enterprise originated in the interest and activities of a group of women (the author is convinced that to the custody of such the promotion of museums in small, even in fairly large communities is most safely committed).

Case Number Nine

Tuscumbia, Alabama, population 5,000. Museum opened in 1923. A very distinctive feature of this case is that this museum is sponsored by the local *Chamber of Commerce,* and is located in their building. It is most encouraging evidence of the recognition by these practical business men of the business value of such an institution, as something which furnishes good "copy" for their city-boosting literature, and to which they can "point with pride" for evidence of their civic progressiveness (as is stated in general terms in the opening words of this book).

As yet its displays are practically limited to those of an historical nature. From time to time members of the Chamber give talks to the school children on some phase of local history, particularly of the history of the former Indian inhabitants.

Case Number Ten

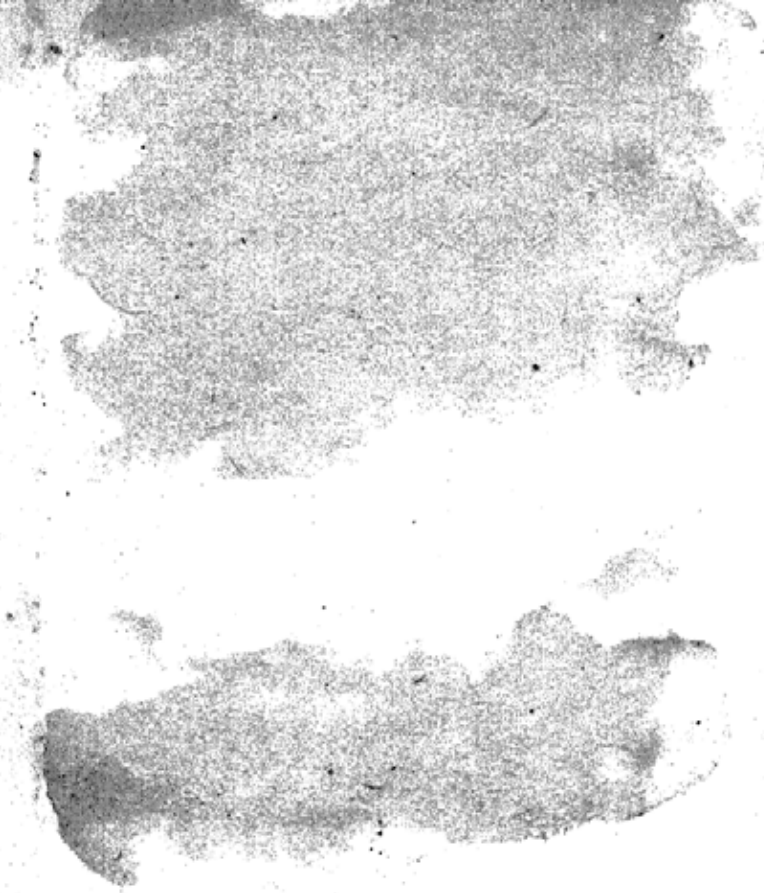
A Museum in the State Teachers College of Johnson City, Tenn. Although this case does not entirely fit into this picture of museum development in small communities, it is of a very especial interest to the author, because of the evidence that it seems to present of the recognition on the part of those in charge of this teacher-training school, of the need of familiarizing its prospective teachers with the means that the modern museum offers them of adding enormously to the vividness and value of their class room instruction.

Case Number Eleven

The Director of the Laurens Rogers Library Museum in Laurel, Miss., kindly furnished interesting notes regarding the work of the institution, but as it is an endowed institution with a rather pretentious museum building, it does not fully qualify for inclusion in these short stories. It is however an interesting example to add to the others noted of a library-rooted-and-fostered museum, and furnishes further support of the recommendation made above of the extreme desirability and appropriateness of the joint development of these effective allies of education and culture.

The author makes no claim of priority so far as either the recognition or public announcement of the facts herein stated is concerned (of the feasibility and value of these institutions). He does believe that he is the pioneer in utilizing a book as the means through which a wide-spread interest in the *establishment* of museums in small communities might be awakened and developed.

THE END



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